



PAT

A BIOGRAPHY OF HOLLYWOOD'S
BLONDE STARLET



SAMUEL CLAESSON

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INTRODUCTION

It's no surprise that filmgoers aren't familiar with Pat Sheehan, a gorgeous yet inconspicuous blonde who despite being in several movies rarely uttered a word onscreen. She was modest, admitting that she had no talent but got by on her appearance, personality, and intelligence. Marilyn Monroe, Rita Hayworth, and Jane Mansfield were some of the noteworthy stars that critics compared her to and although she never became a 'star' to audiences, she was a star to the stars as anyone who was anyone knew Pat. I've asked a lot of 1950s-era celebrities about Pat and was surprised to find that they had known her in some capacity.

Pat Sheehan first gained notoriety in 1950 when she was crowned Miss San Francisco and a year later flew to Hollywood where she appeared in movies like *The Adventures of Hajji Baba* (1954) and *Daddy Long Legs* (1955). It wasn't until 1956 that she became television's first contract player by getting a seven-year

contract with NBC that included appearances on *The Comedy Hour*, *Matinee Theater*, and *Blondie*. She also posed in magazines like *Tempo*, *Eye*, and *Playboy*, which crowned her Playmate of the Month in October 1958. Pat had a life outside of the movies that frequently made for good gossip. She dated Rod Taylor, Howard Hughes, Frank Sinatra, and Bing Crosby before marrying Bing's son Dennis Crosby.

I became interested in Pat after discovering that she was my aunt. I didn't know a lot about her other than that she did a bit of modeling and was somehow affiliated with Bing Crosby. I read her obituary in 2006 and reported it to my family. They hadn't heard from her since the 1980s when she disappeared, but she'd often resurface in some capacity like while watching *Space Cowboys* (2000) where her centerfold was seen and in *The Playmate Book: Five Decades of Centerfolds* where she was photographed with her grandson.

The Galileo Observer and the *Los Angeles Times* published obituaries of her and I wrote an article about her on Wikipedia. I would've done more if her son [Gregory] hadn't heard about my research and threatened to sue me, and me being a teenager I complied with his demands. He wrote a screenplay about Pat and unsuccessfully attempted to sell it to filmmakers who

described it as "awful". He was awful too, so much so that even people in his own family didn't like him.

I had a renewed interest in Pat after earning a Master of Arts and began writing a book about her in 2020. Gregory wouldn't contribute and Pat's sons Dennis and Patrick were deceased, so I reached out to celebrities who were friends with or had working relationships with her. I of course got stories from my mother and grandfather over the years, but I learned a lot more about Pat from celebrities like Shecky Greene, Barbara Eden, Elaine Dunn, and Angie Dickinson, as well as ex-boyfriends of hers like Gene Yusem and Thomas Holbrook.

Eddie Fisher, Kathryn Grant, and Phillip Lambro wrote memoirs about their lives which I was fortunate to find during my research. They were close with Pat and wrote chapters about her which outline her life outside of Hollywood that included drugs, sex, and even Pat being held at gunpoint at her own house. Pat herself had contemplated writing her memoirs, but she never got around to it. She had too interesting of a life not to write about, so I've since written about her in *Classic Images* and wrote a book titled *Top Models* which includes her and several other 1950s-era starlets.

Pat was inducted into the Galileo Hall of Merit in 2019 which I accepted on her behalf in 2025. I didn't prepare a speech, so I told stories about her life that included some salacious details that elicited laughter and gasps from the audience. I knew then that this book would be a success and hopefully it will convince Hollywood's Chamber of Commerce to induct Pat onto Hollywood's Walk of Fame. It'll be challenging as the committee only inducts a celebrity 'posthumously' once a year and at a cost of \$85,500, but it'll memorialize her legacy. *Pat: A Biography of Hollywood's Blonde Starlet* will be entertaining for anyone interested in the movies, politics, or history. I hope that people like reading it.

EARLY YEARS

Patricia Ann Sheehan was born on September 7, 1931 in San Francisco, California to Arthur E. Sheehan and Gladys Larson. Arthur was an inventor and businessman in the automotive industry while Gladys did administrative work. Pat had two older brothers named Arthur and Edward, with Arthur being an athlete-turned-veteran who was posthumously awarded a Purple Heart, Air Medal, and Oak Cluster after being declared MIA in World War II and inducted into the 'Preparatory Hall of Fame' for his contributions to baseball. Edward became a Jehovah's Witness who often gave speeches on CBS and at other venues.

They were a traditional middle-class family but neighbors of theirs always assumed that they were wealthy because of their respectable residence on 1530 Green Street. Pat's parent's divorced in 1935, but kept it secret from those outside of the family to avoid embarrassment since it was taboo to be divorced in the 1930s. It's easy to find sad stories about depression-era

families in poverty, but her family didn't have it that bad. Arthur was an alcoholic who Pat -as a teenager- often had to escort out of bars when he was barely coherent. Gladys was very controlling of her daughter which led to a volatile relationship between them.

Pat or 'Patsy' as she was referred to by her parents attended Sherman Elementary School just a few blocks away. Her peers of hers described her as an 'ugly duckling' with an unattractive hairdo and statuesque height that made her a target for bullying. She had a stutter as well that would inhibit her onscreen career. Pat attended Marina Middle School and later Galileo High School [Galileo Academy of Science and Technology] where she became a lot more attractive much to the envy of the women around her. She spent her days studying Monday thru Friday and attending worship at the First Presbyterian Church where she sang in the choir, later admitting that she "couldn't sing a lick."

She graduated from Galileo High School in 1949 and got work at Fisherman's Wharf as a helper. It wasn't glamorous but it was just temporary until Pat could get certified as a stenographer. She changed course after failing shorthand and decided that she wanted to be a nurse and housewife until a photographer named Corwin Hansen recommended that she pursue modeling. An

agency hired her and put her in print advertisements. Pat took a bit of initiative and enrolled at the Dorothy Farrier School of Modeling to learn the craft of modeling.

It was between her coursework that she got a flyer from the Saints and Sinners Club who was holding a pageant for The Milk Fund, a group focused on raising money for milk that would go to low-income families. Tickets for the pageant were \$1 and 100% of the proceeds would benefit The Milk Fund in addition to individual donations. Pat submitted photographs of herself and was crowned Miss Milkmaid on October 29, 1949 with Mayor Elmer Robinson in attendance. They raised \$7,500 and declared October 29th 'Milk Fund Day'. It was Pat's first high-profile gig and caught the attention of a lot of San Franciscans and Richard Barkle of Pan American Airways, who hired her as their spokesmodel in their advertisements as 'Miss Pan American Airways'. Pan American Airways was good to the blue-eyed blonde, so much so that they sponsored her for the city's upcoming pageant where the winner would be crowned Miss San Francisco by the Chamber of Commerce.

Pat entered the pageant on April 11, 1950 and by the semifinals she was among 19 contestants who would

compete with the winner advancing to Miss California and possibly Miss America. The semifinals were held on May 8, 1950 at 6:30pm at The Emporium where 19 contestants were narrowed down to eight, with the finals scheduled for May 15, 1950 at 8:15pm at the Paramount Theater. Russ Byrd was the host and the judges were Gerald O'Gara, Marvin Lewis, Jack MacDowell, George Duuglas, Jack Rosenbaum, James Grady, and Betty Klein.

It was a fabulous week and a half that included luncheons, interviews, and photographs. Pat scored a lot of points in the categories of appearance and personality, but the category of talent was gonna be difficult because she didn't have a talent. She had planned to recite the Gettysburg Address until her sponsors urged her to change course and she did a monologue instead, while other finalists like Barbara Eden [of *I Dream of Jeannie*] sang and Maryanne Becker played the piano. Pat stumbled through her monologue, but it didn't matter as she was crowned Miss San Francisco on May 15, 1950 by Harold Dobbs of the Chamber of Commerce.

Sisvan Der Harootunian was a classmate of Pat and he was instrumental in getting her into their alma mater's Hall of Merit. He heard about Pat's death and

penned his recollections of her achievements as Miss San Francisco of 1950:

As Editor of the Pendulum, I devoted an entire Lions Den column to the Miss San Francisco Pageant of 1950 and attended the finals at the Paramount Theater on Market Street. The person sitting next to me was Horsetrader Ed, the notorious used car dealer on Van Ness Avenue, noted for his flag pole sitter.

In a subsequent Lion's Den column, I covered the Miss California contest and reported it as follows: "Pat Sheehan, Miss San Francisco of 1950, took honors in the Miss California contest at Santa Cruz last Friday. A '49 graduate of Galileo, Pat placed in the statewide contest. On May 15, 1950, the 19-year-old ex-everyday high school girl took first place in the local Miss San Francisco contest, sponsored by the Junior Chamber of Commerce. Her natural beauty coupled with her lovely figure, sweet smile, poise, and personality are what really impressed the judges, prominent San Franciscans. For her prize, Pat won a \$250 Gensler Lee diamond ring. The decision was based on beauty, talent, and personality. Pat did a monologue on the stage of

the Paramount Theater. Popular columnist Herb Caen appeared briefly. Pan American Airlines sponsored her. She is a sterling example of a successful Galileo graduate.

In the space of one year, she has won the titles of Miss Milkmaid of 1949 and Miss San Francisco of 1950, besides receiving much publicity (Pat's name and picture have appeared in every S. F. newspaper, and she was guest on Jim Davis' KCBS show, "This Is San Francisco"). Two other ex-Galileans, Gloria Panicucci and Connie Davis, were in the semi-final field of eighteen contestants.

The Master Plumbers Association, the Blind Babies Foundation, the Vaughn Monroe Revue, and the Geary Cellar Dealership were some of the numerous public appearances she made before flying to Santa Cruz, California to compete for the title of 'Miss California'. She was also given honors of 'Official Greeter' and 'Town Crier' by the Chamber of Commerce. Pan American Airways arranged that Pat go with columnist Herb Cain to report on the pageant and Paul Speegle to help her with her monologue. 'Dictation' lessons were necessary to ensure that Pat didn't stumble in the competitive contest.

MISS SAN FRANCISCO

RESULTS (RANKING - TALENT - SPONSOR)

Pat Sheehan 1st - Monologue - Pan American Airways	Lori Hilton 9th - Singer - Horse Trader Ed
Kathy Raymond 2nd - N/A - The Emporium	Connie Davis 9th - N/A - Rainier Beer
Betty Boyd 3rd - Monologue - Joseph Magnin Co.	Charlotte Moore 9th - N/A - N/A
Gloria Freeman 4th - Singer - Horse Trader Ed	Jean Hartje 9th - N/A - Christopher Diary Farms
Barbara Eden 5th - Singer - Richard Bennett Inc.	Jean Young 9th - N/A - N/A
Jean Cullen 6th - N/A - Gensler-Lee	Gloria McDonough 9th - N/A - Cole of California
Maryanne Becker 7th - Pianist - Mel's Drive-In	Charlotte Lee 9th - N/A - Forbidden City
Gloria Panicucci 8th - Violinist - Christopher Dairy Farms	Paula Taigen 9th - N/A - Peter Gray Inc.

Mary Jo Miller
WITHDREW - Singer - N/A

Pat Sinclair
WITHDREW - Poetry - Noriega Bowl

Bernie Williams
WITHDREW - N/A - N/A

Pat was among seventeen gorgeous women staying at the nearby Casa del Rey Hotel who competed in front of 30,000 or so spectators for a \$500 scholarship, a \$250 diamond, and an opportunity at being Miss America. Robert Moore was the host and the judges included actors George Scott and Leslie O'Pace, veterans Fremont Tandy and Samuel McNeely, and Eugene McIntire of San Diego's Chamber of Commerce. Joe Weiss led the orchestra with tickets to the event were \$1.50. The fanfare exceeded expectations, but Pat's performance during the 'talent' portion of the competition didn't, which she blamed on an echo. She was among the first group of women eliminated, ultimately placing sixth.

5'5" Joanne Durant of San Diego, California was crowned Miss California on June 12, 1950. Pat wasn't completely done though, as an agent approached her and offered to fly her to Hollywood for a screen test. He was surprised when Pat declined. She'd later tell a reporter that she "didn't wanna go to Hollywood just yet" nor did she wanna "get laughed out of Hollywood". She returned to 1530 Green Street and subsequently enrolled at City College of San Francisco while working as a secretary at Bing Crosby Enterprises.

MISS CALIFORNIA

RESULTS

Joanne Durant

1st - Singer - San Diego

Jeanne Cook

2nd - Pianist - Los Angeles

Janice Sutter

3rd - Monologue - Oakland

Sue Shearer

4th - Speech - Bakersfield

Carole White

5th - Pianist - Long Beach

Pat Sheehan

6th - Monologue - San
Francisco

Jane Haskell

6th - Singer - Stockton

Joe Abercrombie

6th - Baton - Fresno

Shirley Van Doren

6th - Pianist - Santa Clara

Virginia Serna

6th - Singer - Nautical

Alice Chambliss

6th - Singer - San Mateo

Patricia Earle

6th - Poetry - Miss Modesto

Lauretta Ratcliffe

6th - Singer - Sonoma

Maxine Dotson

6th - Monologue - Imperial
Valley

Sandra Tunnison

6th - Singer - San Fernando
Valley

Marian Eddy

6th - Artist - Sacramento

Pat was disheartened that her career as a model was going downhill. She took some hilarious gigs like appearing at the Calaveras County Fair where she competed in a 'frog-tickling competition' for a chance to win \$1,200. Her relationship with her mother had become so she wanted to get her own apartment. It was one setback after another but she was determined to get through it, and what better way of doing that than by finding a man to spend her life with. Pat had two romances that year, one with George Duuglas and the other with Bing Crosby.

Bing Crosby met Pat in 1949 while performing at the Marines' Memorial Theater. He by then was one of the most beloved stars in Hollywood with movies like *Going My Way* (1944) and *The Bells of St. Mary's* (1945) under his belt. He saw Pat -who was there doing some promotional work- and approached her. They began a relationship that Pat described as a friendship even though Bing clearly wanted more. He couldn't believe that a woman of her caliber was working on the docks, so he hired her at Bing Crosby Enterprises after saying to her "lifting crates and cleaning floors isn't for you."

He occasionally took her out when he was in town with rumors circulating that he would divorce his wife to walk down the isle with Pat. If Pat wasn't

starstruck, her mother Gladys was. Gladys saw it as an opportunity for their family. Bing was wealthy. His age mattered to Pat, but not to Gladys. It's the reason why Pat assured people that her relationship with Bing was platonic, even when they were seen on September 10, 1950 at The Cirque Room holding hands.

Pat's other relationship was with George Duuglas [also known as George Von Duuglas-Ittu], a handsome agent with the American Guild of Variety Artists in San Francisco, California and a filmmaker with Kayson Productions. He had been in the Marine Corps prior to that, speaking several languages and traveling the world. He wasn't as wealthy as Bing nor as motivated, but he had talents and eccentricities that women found very attractive. Pat met him while competing for Miss San Francisco where he was a judge and they started dating months later. The attraction was a mystery to her mother Gladys, who detested George after he started hiding her liquor. Pat's brother didn't get it either. He told me that George was a jerk and a cheapskate who once stayed in the restroom for an hour to avoid paying for dinner.

Pat's attraction to George was twofold. She saw him as a way to escape her mother's grasp and - according to Shecky Greene- George had a kind of

sexual magnetism. She ultimately eloped with George to Carson City, Nevada where they were wed on January 9, 1951 despite Bing urging her to reconsider. There was a reason for the elopement though, as Pat was pregnant and wanted to avoid embarrassment of having an illegitimate child. Gladys was furious, which further strained their relationship. She had hoped her daughter would marry someone wealthy like Bing Crosby, Gary Cooper, or Carl Anzalo who had also pursued Pat.

The newlyweds lived in San Francisco, California with plans to live in Hollywood after their child was born. Pat was already feeling the effects of motherhood as she was blessed with a stepdaughter named Nicholai, who was George's daughter from his previous marriage with a redheaded starlet named Foncilla Adams. Nicholai had her own ideas on her stepmother:

My dad and Pat didn't wanna get married. They did so because Pat was pregnant with his child. She loved my dad, but he didn't love her. My mom [Foncilla] liked Pat a lot. We would visit her and give her some hand-me-down baby clothes. They were not resentful of each other like most ex-wives. I remember hearing them talk about how good in bed my dad was. Pat did

have a drinking problem, but otherwise she was flawless. That's more than what I can say about my dad. I didn't like him, but maintained a good relationship with him.

Pat and George's son Gregory [Franz Nicholas Gregory Von Duuglas-Ittu] was born on October 21, 1951 at St. Mary's Hospital. He was an adult handsome like his father and equally unmotivated. Bing reentered Pat's life in a bad way when -according to George's cousin- he used his influence to get George fired from the Director's Guild of Variety Artists. It was then on Pat to support their family, which she did after getting cast on the television series *Queen for a Day* with Jack Bailey in 1952. She appeared in episodes regularly for a year where she escorted contestants onstage, demonstrated the use of appliances, and modeled gowns, shoes, and jewelry.

One of the benefits of being on *Queen for a Day* aside from the money was that it provided a circle of friends for Pat. She along with colleagues Maxine Reeves, Carol Silversparre, and Naida Curtis formed their own group of sorts, with luncheons on weekdays at the Hollywood Plaza Hotel and acting as bridesmaids at their weddings being the norm. I was sad to read that those earlier episodes of the popular television series are

lost and likely destroyed, but two photographs of Pat on the set with Jack Bailey survive.

George eventually got work on the television series *Time for Beany* and was contributing to the household, but it didn't save their marriage. They were divorced on January 6, 1951, with Pat telling a reporter that "he has no initiative" before reconnected with Bing Crosby -whose wife recently passed away- via telephone. George left Hollywood and spent a few years in Texas working various jobs and marrying a woman named Darlene Walsh with whom he had two children, abandoning his son Gregory. They did reconnect years later when Gregory needed money, but their relationship soured after he cost his father thousands of dollars in unpaid parking tickets and other expenses.

The remainder of George's life was sad. His wife filed for divorce after he was unfaithful to her, so he lived with his niece Claudette Radsack [of Hecht-Hill-Lancaster Productions] until October 31, 1989 when she found him lifeless and slumped over the sofa. He did however find the strength to telephone his ex-wife Pat to apologize for being a neglectful husband, a change of heart from the belief that "Bing stole my girl" which he regularly repeated to his children. Pat was appreciative though.

Pat continued seeing Bing on an on-again off-again basis throughout the 1950s, but it never went beyond a friendship despite reporters referring to her as his flame. She would later tell a reporter that "it [their relationship] was after his wife died, and he was very lonely. His boys were in school or in the service, and I used to see him off and on. The columnists said we were headed for the altar, but they were wrong. Bing is charming and fun, but there was too much of a difference in our ages for me to take our friendship too seriously."



Pat Sheehan and Willis Wood at the First Presbyterian
Church - April 18, 1948

Courtesy of the San Francisco Public Library



Pat Sheehan as 'Miss Milkmaid' and Elmer Robinson - October 21, 1949

Courtesy of the Bancroft Library



Pat Sheehan, Jean Cullen, and Bernie Williams - April
11, 1950

Courtesy of the Bancroft Library



Pat Sheehan and Barbara Eden at the Civic Auditorium - May 3,
1950

Courtesy of the San Francisco Public Library



Pat Sheehan at World Trade Week - May 10, 1950

Courtesy of the San Francisco Public Library



Pat Sheehan and Sylvia Baraff at the Cable Cars Carnival -
June 3, 1950

Courtesy of the San Francisco Public Library



Pat Sheehan at 1530 Green Street - June 14, 1950

Courtesy of the San Francisco Public Library



Pat Sheehan at 1530 Green Street - June 14, 1950

HOLLYWOOD

1952 was the year that Pat went to Hollywood after her then-husband George got transferred by his employer. Pat got hired on the television series *Queen For a Day* which introduced the lovely San Franciscan to audiences nationwide. The viewers loved her, which led to the network casting her on additional television series like *The Bob Hope Show*. She also won the lesser-known titles of Miss Downtown Los Angeles and Miss Economy of 1953, did pinups in magazines, and became a spokesmodel with Camel Cigarettes. She later told her brother that she "never smoked" and "just wanted the money".

It didn't seem like Pat was gonna get farther than that and she certainly didn't anticipate doing any acting in her career, but that changed when the aviator, mogul, and filmmaker Howard Hughes went to a nightclub that Pat was working at. He was managing RKO Pictures and regularly went to the nightclubs,

beaches, and other venues to find gorgeous women and hire them at the studio. Howard Hughes had made this a common and somewhat obsessive practice and was bankrupting the studio in the process. He already had starlets like Joi Lansing, Jackie Loughery, and Mary Morlas on contract, and he clearly saw great things for Pat.

Phillip Lambro was a composer who dated Pat, and he recalled her telling him about her encounter with the infamous mogul which he wrote about in his autobiography *Close Encounters of the Worst Kind* in 2007:

Pat and I were talking about the terrible things that people do for money, when she told me about an encounter that she had with Howard Hughes in the 1950s while she was a single mother. He saw her working in a nightclub, and assiduously pursued her for a date.

"At the time," Pat said "I was living in an apartment on Gardner and Sunset and I had to support my first son by my teenage marriage. I informed Howard that I'd be happy to go out to dinner with him provided he pay for the babysitter."

"How much will that cost?" Hughes asked.

"About ten dollars," Pat replied.

"That's no problem." Hughes said, and they made arrangements to meet that week.

"Well Phillip," Pat said. "On the afternoon of our dinner engagement, Howard telephoned saying that his chauffeur would be by with the baby sitter money because he did not want me to be late. The chauffeur came by and handed me an envelope with ten brand new one-hundred dollar bills in it. I immediately called for the chauffeur to come back and told him to go around the corner to Mimi's Kitchen and

break one of the hundreds into twenties. While he was gone, I wrote Howard a note saying that twenty dollars would be more than adequate to take care of the babysitter and I hope that he wouldn't be offended, but I was returning the rest of his money." Pat said that when she and Hughes finally encountered each other for dinner that twilight, he was absolutely disarmed over what she had done.

"You're the first girl to ever refuse my money," Hughes said. "I don't know if I can accept that. In every relationship I've ever been in with a woman, I always pay for everything." Hughes ego was so deflated that he spent the entire evening explaining why they could never be in a relationship.

Hughes wasn't done with her yet though, offering her a contract at \$250 and walk-on roles with both *Son of Sinbad* (1955) and *The French Line* (1954). You can see Pat in the latter film walking downstairs before Jane Russell sings 'Any Gal' to immense applause and in the former film shouting "farewell Sinbad". Pat and hundreds of other starlets were fired by Hughes as the studio was hemorrhaging money, but it helped her start a new chapter in her career and have a good friendship with Howard Hughes that would prove valuable. Pat was approached by James Bacon in 1975 and told him that she spoke with him [Howard Hughes] recently and that "nobody will ever know all the nice things he's done for people", sentiments that she echoed when telling her sons that "stupid men are crazy... smart men [like Howard Hughes] are eccentric".

Don Weis offered Pat a walk-on role in *The Adventures of Hajji Baba* (1954) with John Derek at

20th Century-Fox. If you don't watch carefully you'll miss her fondling Elaine Stewart's hair as one of her servants. It wasn't her most glamorous role but it prompted the studio to cast her in *Daddy Long Legs* (1955) in a pivotal scene where she's seated with Fred Astaire [and the lovely Liliane Montevecchi] as Leslie Caron competes for his attention at the Hong Kong Café. She was glamorous and demonstrated good acting ability by eyeballing the dapper Fred Astaire while he's eyeballing Leslie Caron.

Metro-Goldwyn-Mayer took an interest in the budding starlet and cast her in *Kismet* (1955) with Howard Keel and Ann Blyth. It was supposed to be a larger role until several retakes where Pat stuttered and stumbled through the dialogue caused her to leave the set only to return in lieu of a walk-on role. I was told that Tina Louise of *Gilligan's Island* convinced the director to keep her onboard, but this is something that Tina denies. Pat would later tell a reporter that *Kismet* (1955) was the most enjoyable film she had been on, but that a lot of her scenes "ended up on the cutting room floor, and I was hardly in the picture" She portrayed one of several concubines ogling Howard Keel at the Caliph's palace, earning \$250 a week.

Pat appeared in *Guys and Dolls* (1955) starring

Marlon Brando, Jean Simmons, Frank Sinatra, and Vivian Blane in a walk-on role so inconspicuous that it's not worth watching for fans of hers. She was however chosen along with Larri Thomas, June Kirby, Madelyn Darrow, Jann Darlyn, and Barbara Brent -and later Suzanne Alexander and Suzanne Ames- to do the international tour to promote the film that included several months of traveling and publicity. It's ashame that she had to return to Hollywood before the tour was finished as Samuel Goldwyn wanted her to appear in *Man with the Gun* (1955) with Robert Mitchum, Jan Sterling, and Angie Dickinson.

It was while working in *Guys and Dolls* (1955) that Pat met Frank Sinatra, who approached her between rehearsals to introduce himself. He -like the aforementioned Bing Crosby- was a man with a level of wealth and fame that would attract any woman, but not Pat. He was attracted to her though and weeks later telephoned her with an invitation to one of his concerts. She agreed with the stipulation that she have her own room, to which he laughed and said "of course". She got to the hotel and upon walking into her room found gifts and a heartfelt note. She became a confidante of his afterwards, and in fact she was one of the few people he told that he regretted marrying Mia Farrow.

Man with a Gun (1955) gave Pat her most prolific role in what was her most obscure film. She was one of five showgirls who appeared in several scenes where she was often the focus on the camera, but she was the only showgirl who had no dialogue other than a scene where she was dubbed by another actress. If anything meaningful happened on the set of that film, it was Pat's friendship with Angie Dickinson who'd later achieve fame in *Police Woman*. Pat would tell friends of hers that she introduced Angie Dickinson to John F. Kennedy, who had initially tried seducing Pat before she rebuffed his advances.

Paramount Pictures' Y. Frank Freeman wanted to put Pat on contract, but negotiations fell through. It's important to note that Pat couldn't have maintained a schedule like that if not for the help of her mother Gladys, who rented a house nearby and offered to babysit her son while Pat was working or going out with the handsome Lee Hyatt, who had been her boyfriend for a year. Lee -like her ex-husband- wasn't wealthy and refused to commit Pat until he started earning more in his real estate business. Lee's widower Elizabeth Logue remembers this:

Lee wasn't always the rich land developer he

came to be. He was a liquor salesman who barely made enough to get by. He, Pat, and Duke [Gregory] would walk around Beverly Hills and look at all of the expensive stuff that Lee couldn't afford for her. They dated until 1957 after she drove to his house and told him that she was leaving him for Eddie Fisher. They dated later after they both got divorced until he married me.

Her son kept in touch with Lee though. I remember one of the last times he came over to visit was when he was angry because Pat had dated a rich man who proposed to her. She said no even though he could've helped Pat's immediate family who was by then strapped for cash.

Gigi (1958) was Pat's last film, which she was cast in a year after leaving Hollywood. It happened when Pat was living in Las Vegas, Nevada and went to Hollywood where Eddie Fisher rented an apartment for her. She had lunch with a friend at Metro-Goldwyn-Mayer who needed a few starlets to fill the beach in a scene being filmed at Venice Beach. I watched the film and couldn't locate Pat in it, but various press releases

confirm her appearance in it. *Gigi* (1958) was a massive success and was an honorable conclusion to Pat's acting career.



Pat Sheehan and Barbara Darrow in *The French Line* (1954)]



Pat Sheehan and Madelyn Darrow [Right] in *The Adventures of Hajji Baba* (1954)



Pat Sheehan and Fred Astaire in *Daddy Long Legs* (1955)



Pat Sheehan in *Man with the Gun* (1955)



Pat Sheehan and Marlon Brando in *Guys and Dolls* (1955)



Pat Sheehan in *Kismet* (1955)

TELEVISION

It's safe to say that Pat Sheehan was one of the unsung 'pioneers of television', and it's one of the reasons I've spent years trying to get her onto Hollywood's Walk of Fame. She added glamour to television, which had been plagued with subpar writing, bad acting, and no fanfare. Pat changed a lot of that and in addition achieved a milestone by being the first woman offered a contract by a network who wasn't a star or comedienne. It was commonplace for studios to have contractees known as 'starlets' who they'd prepare for stardom, but that wasn't the case on television. It's why Pat was dubbed 'Television's First Starlet'.

Pat hadn't done much in the way of television other than episodes of *Texaco Star Theater* and *The Bob Hope Show*. Dean Martin and Jerry Lewis' *Colgate Comedy Hour* changed that. She appeared in a lot of episodes and was described by critics as "the skit girl". It made her less reliant on her mother because

there were fewer hours on television so she could care for her son. An episode on October 23, 1955 that she appeared in caught the attention of Jerry Lewis who approached her and offered her a role in the series finale. which was scheduled to air on November 13, 1955. Jerry told the press that "with those curves, she'd be an ideal straight man for comics".

He wrote the role of 'Mildred' for her which involved scenes where would present products, put vegetables into a juicer, and kiss Dean Martin. The episode initially got rave reviews but has since been criticized for it's racial stereotypes involving their parody of a foreign film. It was enough to get the attention of NBC's chairman Sylvester 'Pat' Weaver, who upon seeing Pat shouted "sign that girl!" and gave her a seven-year contract which began on January 25, 1956.

She was an overnight sensation, appearing in newspapers across the country where columnists billed her as 'The Blonde Rita Hayworth' and 'Television's Marilyn Monroe'. When asked about her newfound fame, she said "oh, just lucky, I guess. I can't do anything, really... but NBC has been awfully good to me. They're giving me dramatic lessons. Agnes Moorehead is my teacher... I have no illusions about playing deep, tense roles... I am the sexy type, and that is who I want

to play." Meredith Wilson was Pat's singing teacher and told reporters that Pat had "an ear for music" -- a nicer way of saying that she couldn't sing.

The network kept Pat busy with roles that were mostly walk-ons, with the [NBC] *Comedy Hour* was Pat's first high-profile gig. *The Comedy Hour* was the successor to the *Colgate Comedy Hour*, but had struggled in the ratings. They had hoped that Pat could increase viewership, so they had her as a recurring characters where she appeared in various sketches with comedians like Jonathan Winters who when asked about working with Pat said "Pat Sheehan? Lovely, yes lovely".

It was challenging for the network to give Pat a proper buildup because she was absolutely afraid of speaking on camera for fear of stuttering. She was scheduled to appear on an episode of *Home* on May 24, 1956 where Arlene Francis would interview her at the lavish Pickford Estate. It was a great opportunity for her to tell her story to audiences across the country, but she told the network on the day of that she was ill and couldn't do it. She wasn't ill though. It was a facade.

Her stutter was a liability for the network, but they were willing to find a workaround. The writers of

The Comedy Hour wrote a sketch that was a parody of the 1920s-era silent movies with Pat as its star character. It gave her the opportunity to showcase her acting ability alongside Ben Blue, who portrayed a tramp having lunch with three gorgeous women. Pat displayed a range of emotions, gestures, and facial expressions and didn't have to utter a word. A few weeks later she appeared in a sketch with Pat Stanley where she worked up the courage to speak, to which a columnist with the *San Francisco Chronicle* wrote "why spoil the illusion?" *The Comedy Hour* was canceled after its last episode aired on June 10, 1956 with Pat as the co-host, but NBC had other plans for her.

Pat appeared on *Matinee Theater* in March 1956. She didn't get onscreen credit for the walk-on role but representatives at NBC expressed a desire to put her in additional episodes. It never happened. *Place the Face*, *The Chevy Show*, *The George Gobel Show*, and the *Milton Berle Show* her some of the various television series that she made appearances on that year as well as an episode of *The Sunday Spectacular* titled Inside Beverly Hills where she's caressed in an upscale bedroom by Peter Lawford.

Truth or Consequences was one of Pat's last assignments with the network. She appeared in several

of this live-action television series where she often interacted with the contestants. I watched one of the episodes at the Library of Congress that aired on September 21, 1956 where a Sergeant in the Marine Corps had to find Pat blindfolded to win a prize. They kissed at the end of the segment.

Wally Sherman signed Pat, Juli Reding, and Barbara Barrett for *Juke Box Derby* which was supposed to debut on February 9, 1957, but NBC refused to loan Pat to CBS and she was replaced by actress Anne Fleming. It's ashame, but the network had a plum role for her on an episode of the sitcom *Blondie* titled The Other Woman. Pat portrayed a Librarian who Blondie suspected her husband was having an affair with. It aired on January 25, 1957 and that same day representatives at NBC told her that they wouldn't renew her contract.

They still wanted to use her for stuff without the perks of a contract, which they did sporadically by casting her on the *Steve Allen Show* and *People Are Funny*. Pat eventually parted ways with the network. She never spoke much about her career as an actress, but she did acknowledge it years later in an interview saying "I have no talent whatsoever. I just sort of fell into show business."



Pat Sheehan on the *Colgate Comedy Hour* - October 23, 1955

Courtesy of the San Francisco Public Library



Pat Sheehan and Dean Martin on the *Colgate Comedy Hour* - November 13, 1955

Courtesy of Glamour Girls of the Silver Screen



Pat Sheehan on *Texaco Star Theater* - February 4, 1956

Courtesy of the San Francisco Public Library



Pat Sheehan on *The Comedy Hour* - March 4, 1956



Pat Sheehan on *The Comedy Hour* - April 29, 1956



Pat Sheehan and Art Linkletter on *Salute to Baseball* - April 14, 1956

Courtesy of the San Francisco Public Library



Pat Sheehan on *The Comedy Hour* - May 6, 1956



Pat Sheehan and Art Linkletter on the *People Are Funny* - January 15, 1957

Courtesy of the San Francisco Public Library



Pat Sheehan on *Blondie* - January 25, 1957

Courtesy of the San Francisco Public Library



Pat Sheehan and Art Linkletter on the *People Are Funny* - September 11, 1957

LAS VEGAS

Pat returned to modeling with an emphasis on pinups rather than products. She appeared in magazines like *Escapade*, *Tempo*, *Modern Man*, and *Scamp*. They were somewhat pornographic magazines but were tasteful, a common practice of that decade. She was earning good money, but it wasn't consistent. Las Vegas was the answer to that after Pat read an advertisement begging for showgirls at a hotel under construction. It was The Tropicana Hotel, and entertainers like Shecky Greene, Eddie Fisher, Elaine Dunn, and Neile Adams were already on standby to perform there. Elaine and Neile [both were dancers] described Pat's tenure at The Tropicana Hotel as insignificant while emphasizing the differences between showgirls and dancers.

Lou Walters [Barbara Walter's father] helped Pat negotiate a contract at \$200 a week after a successful audition where she and several others were chosen out of 700 or so applicants. A variety of showgirls were scheduled to make their onstage debut like ingenues

Margie Graner and Felicia Atkins who were hoping to get discovered and Adelle August and Evelyn Dutton who had spent years pounding the pavement in Hollywood with marginal success.

The showgirls began rehearsing with choreographer Earl Barton, who described Pat as "a fast learner... good-looking women like her who can follow instructions are hard to find". He was so demanding that the showgirls tried to prank him during rehearsals by painting their teeth brown and smiling at him. Earl wasn't amused, but he stayed with the production and on April 4, 1957 Monte Proser's *The Tropicana Revue* opened with Eddie Fisher, Shecky Greene, Elaine Dunn, and Rhonda Fleming among the performers getting rave reviews by critics.

Cathy Crosby was a singer with *The Tropicana Revue* before starring in movies like *Girls Town* (1959) and *College Confidential* (1960). She had a lot to say about her colleague:

I knew Pat before she married my cousin. We were friends for a while until my one-of-a-kind custom-made necklace went missing while she stayed at my place. I know I shouldn't accuse people of things, but I don't know who else

could've done it... when I questioned her about it she acted very strange. I think she was on drugs.

Pat stayed with the production for a year, renting a trailer nearby with showgirls Honey Merrill, Betty MacGowan, and Betty Jean Hansen. They formed sort of a group that lasted a lifetime. Pat knew their secrets and they knew Pat's secrets. Pat knew that Honey Merrill was Jackie Gleason's mistress and that Betty MacGowan's younger sister was actually her daughter. She knew that Betty Jean Hansen was dating Nat Brandwynne who was a pianist at The Tropicana Hotel. It seemed like everyone had some kind of secret, but none was more scandalous than Pat who was dating Eddie Fisher -and in a sense Bing Crosby- who was married to Debbie Reynolds of *Singin' in the Rain* (1952).

Eddie Fisher detailed his affair with Pat in his autobiography *Been There, Done That*:

After Debbie returned to California, I fell in love with an eighteen-year-old girl Tropicana girl named Pat Sheehan. Like so many of the women in my life, she was the most beautiful girl I had ever seen. At least for the several months we were together. It began very innocently. At the

end of my show, I would tease some of the girls onstage; it was part of my act. But then one night as I sang "Oh! My Papa" I turned and saw her standing in the wings, watching me. I smiled at her and she smiled back. Well, I knew what that smile meant. From that moment, she would stand there during every performance, night after night, show after show, and eventually we got together. I didn't know when our affair began that she belonged to Bing Crosby.

My love affair with Pat Sheehan had absolutely nothing to do with Bing, although the fact that she was with Bing and wanted to be with me probably made her even more appealing. I mean, this was the great Bing Crosby, a man I'd grown up practically idolizing, and his girlfriend preferred to be with me. I was very lucky Debbie never found out about Pat. Pat lived in a motor home not far from the hotel. We usually spent the night there, making love and searching for the pearl that kept falling out of her naval. She was the shyest girl with whom I've ever made love. When I finished my eight-week run in Las Vegas, I rented an apartment for Pat in Hollywood. She expected me to leave Debbie and marry her. I was always a very honest cheater. "We're not

getting married," I told her. "I can't even get out of this one." When she gave me the ultimatum - Marry me or the affair is over- there was nothing I could do about it. That wasn't the only affair I had when married to Debbie, but it was the one that mattered. Once I started cheating on Debbie, I didn't stop.

Eddie eventually did divorce Debbie Reynolds, and upon his divorce from Elizabeth Taylor in 1964 tried to win Pat's heart again which fell on deaf ears. She wanted nothing to do with him. Pat continued her work at The Tropicana Revue and was anticipating an increase in pay for the hotel's production of The Tropicana Holiday which would star Jayne Mansfield, dubbed the "poor man's Marilyn Monroe". Pat was ironically dubbed the "rich man's Jayne Mansfield" by Mike Connolly in *The Hollywood Reporter*.

This is where Dennis Crosby is introduced. Bing had wed Kathryn Grant and therefore wouldn't be pursuing Pat, but Pat would still become a Crosby a year later. She went to Beverly Hills, California to visit some friends and went to The Green Room with Shecky Greene. The Green Room was a prominent nightclub for celebrities and it was there that Shecky -who told me that he regretted doing this- introduced Pat to Dennis

Crosby, who started the conversation by telling her how brokenhearted Bing was which Pat acknowledged and told him that the difference in age between her and Bing was difficult to ignore.

Pat and Dennis began dating and it became public after they were photographed together on October 31, 1957 at Sy Devore's house. Sy often had lavish parties on Halloween and this particular event had stars like Elvis Presley in attendance. Their romance was met with cheers and jeers. Bing was unamused and knew that the press was gonna be cruel. He was right with headlines like "dad's discards" being printed describing the 26-year-old blonde. It didn't matter that Pat and Dennis were a gorgeous and age-appropriate twosome. She suggested to Dennis that they shouldn't date anymore, to which Dennis replied "let them say what they want about us. I don't care. I've never known anyone like you in my life, and I won't give you up no matter what anyone says."

Bing eventually voiced his approval in an interview with *Modern Screen*, saying that "the boy [Dennis] has to live his own life. We all do." His approval of their relationship was always suspicious though, especially after they announced their engagement in January 1958 when he told Dennis that

"you know how much our Church has meant to your mother [Dixie] and me. If you can get the approval of the Catholic Church and be married in the same church in which I married Kathy, or one like it, you'll have my blessing" to which Dennis said "sure thing dad." There was something that Bing knew and Dennis didn't, and that was that the couple would have difficulties getting approval at a church because Pat been divorced years prior.

Pat and Dennis couldn't get the church to wed them, so they postponed the wedding until Pat discovered that she was pregnant. She met Dennis on May 4, 1958 at El Cholo for dinner where they discussed their options and a few hours later they eloped to the Gretna Green Wedding Chapel where they were wed by Rev. James A. Herndon. The newlyweds made the announcement the following day at a quaint reception with a crowd of reporters and showgirls Dorothy Harmony, Edie Adams, Marilyn Darcy, Marcia Darcy in attendance.

Their marriage seemed promising until days later when the couple were informed by a reporter that Dennis was being sued by a woman named Marilyn Miller Scott after having a child with her out of wedlock. Dennis allegedly met her at a café in West

Hollywood a year prior and had a daughter named Denise Crosby. Although Dennis denied paternity of the infant, a jury ruled on December 28, 1960 that he was in fact the father of Denise. He had planned to appeal the decision until his father Bing stepped in and told him to just accept responsibility.

It was always Pat's intention to complete her tenure at The Tropicana Hotel, but the lawsuit caused her immense anxiety and she gave her quit. Monte Proser released a statement saying that "Pat is a nice kid. If she wants to come back, she can." Pat told the *Daily News* that "Dennis gave this girl the money because he was sorry for her, not because he was guilty of fathering her child." If that wasn't bad enough, Bing's church challenged the validity of the marriage because Pat had an ex-husband and the reverend who officiated the marriage was a Protestant. It was resolved after the church found that Pat's ex-husband had been a divorcee as well which made her marriage to Dennis valid, not good news for Bing who opposed the marriage to begin with.

1958 was a rough year for the newlyweds, but nothing was more difficult than Pat's appearance in *Playboy* in October 1958 where she was named Miss October. She had posed for photographs with Sam Wu

two years prior with Sam selling them to Hugh Hefner for publication. The issue would be the first to have two centerfolds, which were Pat Sheehan and Mara Corday. Pat didn't mind it actually, nor did her husband. Bing was furious though and had a unspoken rule that nobody in his family could pose for *Playboy*, not that they weren't asked. Cathy Crosby was asked twice and Pat's stepdaughter Denise eventually did appear in *Playboy*.

Pat was interviewed in *The Playmate Book: Five Decades of Centerfolds* by Gretchen Edgren where she reminisced about the experience:

Sam Wu took some pictures. I signed a release and got paid \$75, but he didn't say where they would appear. When the issue came out, I had just married Dennis Crosby. Bing wasn't too thrilled, but the boys [Dennis, Phillip, Lindsay, and Gary Crosby] loved me.

Bing did what he could to prevent the publication of those photographs, even going as far as to threaten Hugh Hefner. He and Bing reached a compromise that he would publish the photographs but wouldn't mention the surname Crosby in the issue, nor would he do any publicity outside of the magazine itself. Pat's centerfold became one of the most iconic in the history of *Playboy*.

CROSBY

There were a lot of perks to being Bing Crosby's daughter-in-law. Pat hadn't modeling in months but magazines like *Scene*, *Eye*, *Escapade*, and *Parade*, were doing stories on her and reusing photographs of her that were taken during her modeling days. She as 'Pat Crosby' was invited to star-studded galas at nightclubs like the Daisy, the Luau, and Ciro's where celebrities remember her fondly. Pat and Dennis lived in Beverly Hills, California until purchasing a house in Topanga Canyon overlooking the Hollywood Hills.

Gregory became a Crosby that year too after Dennis voiced his commitment to Pat by adopting her son. Gregory embraced his new surname with pride and as a teenager would walk into places telling people that he was Bing Crosby's grandson. It annoyed friends of Pat like Shecky Greene and Gregory's half-brother Kevin Duuglas, both who described Gregory as a wannabe.

Dennis Michael Crosby Jr was born on December 21, 1958 with Pat telling reporters that he was premature so people wouldn't know that he was conceived out of wedlock. It wasn't easy getting people to believe that an 8lb baby was born premature, but nobody questioned it. Pat now had two sons and was hoping someday for a daughter, saying to a reporter that "...we hope that Santa Clause will bring us a little girl." It never happened as Pat went into labor on December 31, 1961, giving birth that day to Patrick Anthony Crosby at St. John's Hospital. They were a happy family though. Pat had a feeling of contentment that she hadn't felt in years. She was content being a wife and mother, spending her days playing badminton in the backyard with her three sons while caring for their dogs Peeps, Ferdie, and Pearl.

Dennis was working at Bing Crosby Enterprises with his father earning a good salary while traveling with his brothers Phillip and Lindsay in a singing group known as 'The Crosby Boys'. They had wed showgirls as well. Phillip married Sandra Jo Drummond who had worked with Pat at The Tropicana Hotel while Lindsay married Barbara Frederick. Bob Thomas of the Associated Press asked the three ex-showgirls whether they planned do tour in a singing group as well to which Pat replied "no interest... I have no talent whatsoever. I

just sort of fell into show business."

They [Pat, Sandra, and Barbara] formed their own circle though where they regularly met for lunch and spoke with reporters. They were invited to appear on an episode of the television series *Person to Person* with their husbands, but Pat telephoned the network on the day of their appearance saying that she was ill. It turned out that she wasn't ill but was too afraid to speak on television, as described by her sister-in-law Barbara Frederick:

Pat had been the straight man for comics on television, but she was morbidly afraid of talking on camera because of her stutter. She didn't wanna do the interview on *Person to Person* claiming she had a cold.

How was Bing doing? He accepted and even appreciated that Pat was Dennis' wife, describing Pat and "always independent... always hardworking". They were frequently invited to Bing and his wife Kathryn's house by the coast. Kathryn described her stepson's wife with a combination of adoration and envy in her memoirs *My Life with Bing*:

In the middle of the cocktail party [at her and

Bing's home in Pebble Beach] stood Dennis with his new bride Patricia, the warmest, friendliest girl I've ever known. At the moment, however, her large heart was all too visible, because she had generously elected to wear her jax suit without the blouse. Obviously entranced, Dennis was keeping Pat supplied with ginger ale. She, who never drank hard liquor, was intoxicated with the attention that she was receiving. With her spectacular figure and golden hair peek-a-booming over one eye in the style that Veronica Lake had popularized, she made every other woman in the room pale into insignificance. Everyone except Bing enjoyed her display tremendously... the older generation would not be amused by the flashiness of Hollywood as exemplified by Pat and Dennis.

If Bing and Kathryn were happy then Dennis was ecstatic. He loved Pat not just for her warm personality, but at how adept she was with people and knew exactly how to act and what to do in difficult situations that you'd only find in Hollywood. It's unclear when things started changing, but Dennis became dependent on alcohol and would disappear for days. Pat would say that Dennis would get so intoxicated that he'd urinate on the sofa. They separated in 1962 before

reconciling, but Dennis' arrests for intoxication complicated things and they had a formal separation on August 16, 1963.

Pat was distraught, telling reporters that "I'm sorry it had to happen. Dennis is a sweet person. We have both tried hard but are just incompatible. However, we still hope to work things out. We are going to make a strong effort for both our sake and the children's." They didn't, and Pat hired an attorney named Abraham Somer to help her file for divorce which was finalized on July 3, 1964. She made a public statement accusing Dennis of being a bad father, a habitable drinker, and a neglectful husband, testifying that "he would embarrass me at parties, and was seldom home. He would leave our family for long periods of time. Even at Christmas, he wouldn't come home. He's a good father when he's sober, but not when he's drunk. That's no way to bring up three children."

Judge Allan Lynch awarded the blonde divorcee \$800 per month in alimony for ten years and \$700 per month in child support and the couple's house until their youngest child turns 18. Courts were very generous with the ex-wives in those days, so it was a surprise when Pat refused the alimony and settled for the child support and even more surprising when Dennis had the gall to

contest the child support only to be ordered to pay an increase. It was one of numerous instances that demonstrated Pat's selflessness. She spent the 1960s in frugality knowing that she wasn't gonna have the house forever.

Harrison Carroll was a popular columnist who wrote in the *Los Angeles Herald* about the gossip and twosomes he observed in Hollywood's nightlife. He gave readers an insight into who Pat was dating and where they were going, and by his retirement in 1969 reported that Pat dated stars like Omar Sharif, Ron Lerner, Herb Edwards, Allen Reisner, and Cantinflas. Pat also dated agents Ted Witzer, Arnie Sugarman, and Gene Yusem [of the William Morris Agency], the latter of whom she was engaged to. I managed to get ahold of Gene weeks before his death but he was too ill to communicate with me. I got in touch with Ted Witzer who simply described Pat as "a great gal".

If Pat was gonna marry someone after her divorce, it was gonna be Rod Taylor whom filmgoers would know from movies like *The Time Machine* (1960) and *The Birds* (1963). Rod was one of the most prolific stars of the 1960s and was estranged from his wife when he started seeing Pat in 1967. They had a relationship

that was described as volatile by friends like Sheldon Hobbs and Eileen O'Neill. They would go to bars and argue after getting plied with alcohol. Pat in a fit of drunkenness would telephone Shecky Greene and spend hours complaining about her boyfriend's behavior, eventually prompting Shecky to end his friendship with her. Shecky -who was one of the greatest comedians in the country- described Pat as having "multiple personalities".

Pat and Rod ended their relationship in 1971. She gave various reasons for this, telling her brother that Rod found Pat in his bedroom reading his mail because she suspected that he was cheating on her. She told friends that her 12-year-old son Dennis had sex with Rod Taylor's father which coupled with Dennis' substance abuse infuriated Rod who told Pat to either put Dennis in rehab or he would leave her. Pat refused and Rod never spoke to her again, but often referred to her as "the one that got away".

Pat's sons were now teenagers and had become troublemakers, and in addition their once-gorgeous house was in disrepair with overgrown shrubbery, peeling paint, and stained carpets. The lovely Christina Rudas who dated Pat's son Gregory described it in her

unpublished memoirs *Models, Murders, and Mayhem*:

I also spent a lot of the time with Duke whose supposedly adoptive father was Dennis Crosby, son of crooner, Bing Crosby. Duke's mom Pat Sheehan Crosby, an ex-showgirl and model, had already separated from Dennis; she had two sons Dennis Jr and Patrick. Duke was from her first marriage. Bing also had three other sons, Gary, Phillip and Lindsay. Pat was now dating Australian actor Rod Taylor; they had many rather raucous nights that Duke and I witnessed at their home in Beverly Hills. I'm so glad they didn't have a drinking problem... On the many occasions I had dinner at Pat's beautiful house, the dining room table became the very large coffee table which she covered with a bed-sheet instead of a table cloth; there was a rabbit leaving her tiny little black droppings throughout the house and yard which never seemed to be removed. In my house where I had a rabbit, several dogs and cats; their gifts were always promptly swept away the same day. Was this normal in Beverly Hills or was Pat just too exhausted after many nights out with the suave and handsome Rod Taylor?

Jack Cassidy was another boyfriend of hers, and they dated until he died in a fire. Pat named her dog Cassidy in his honor, the same dog that allegedly ruined a pair of 'The Ruby Slippers' gifted to Pat by Jack Haley of *The Wizard of Oz* (1939). The Haleys were good friends of Pat, especially Jack Haley's daughter Gloria. They were lifelong friends with Pat often staying at Gloria's house on Beverly Boulevard whenever she was between residences.

It seemed like Pat was doing alright, but her sons weren't. Her ex-husbands weren't in their sons lives which left Pat with the burden of raising them. Dennis Crosby Jr was especially lost according to friends like Tina Benez who remembered a drug-induced Dennis falling asleep behind the wheel. She also remembered Dennis as being kind towards her, lending her money and saying "you're gonna be famous someday". Pleasant Gehman was another friend of his who detailed his antics in her blog:

[He was] a witty, louche bon vivant who'd spent his years at Beverly High tottering around on platform sneakers doing amyl nitrate in the hallways while he cut class. Dennis was an absolute riot; openly gay and so casually out, everyone accepted him. He was like an outlaw

rock 'n' roll version of Liberace. He'd wear my 1960's Peter Max mini dress with a thick leather and rhinestone KISS belt, cowboy boots and a Lone Ranger mask to school.

Patrick and Gregory were doing a bit better but Gregory by then had begun stealing. He pawned his grandmother's television and would steal things from his own mother. Motherhood was difficult for Pat as she wanted to be a friend more than a parent, and when she did act like a parent she was sometimes temperamental like Joan Crawford in *Mommy Dearest* (1981). Pat's niece Teresa remembers her kicking her son Patrick and describing Dennis as "a fag" to her brother. She was more likable as a friend, going to raves with her son Dennis with champagne in her purse. His friends would ask "who's that hot older woman?" to which he would say "that's my mom." There was a particular incident where the police arrived ready to arrest the drunken teenagers until Pat used her charm to get them to reconsider. It was a midlife crisis if there ever was one, and Pat coped by being around younger people.

Brad Dunning was a friend of Pat's son Dennis and described her difficulties coping with midlife:

I vividly recall one particularly weird afternoon

dropping Dennis off when he was briefly staying with her at rented house on North Beverly Drive near the Franklin reservoir. I was invited in for lunch which was accompanied by a lot of white wine. Somehow Dennis and Pat decided it was time to play "pick on Brad." Dennis had claimed to have a crush on me at the time. I was not interested. I liked girls and always spurned the attention. Pat then decided to test or tease me and was drunkenly coming on to me in front of Dennis, doing mock fan-and-feather boa dances and exaggerated eye battings. Embarrassed at her behavior, I spurned her as well. Not wanting to be rude just sort of sat there stoic. It was the definition of awkwardness. It quickly spiraled out of control with Pat trying harder and harder to get a rise out of me and Dennis just giggling and toasting his mom with more and more Chablis [wine]. Like mother like son, they could drink anyone under the table. The escapades reached a dramatic crescendo when Pat took a whole carafe of wine and dumped it over her head, saying "will you pay attention to me now?!"

Pat not only delved into alcohol, but drugs and would befriend some questionable characters according

to the aforementioned Phillip Lambro:

A comedian acquaintance of mine named Herb Eden introduced me to a former Las Vegas showgirl by the name of Pat, who possessed an uncommonly beautiful face and figure in the alluring classic Hollywood persuasion with whom I had a short romantic encounter. Pat lived in a cute bungalow on Larrabee just north of Sunset Boulevard and supplemented her income by posing for exotic magazines and dancing at a local restaurant called The Body Shop. It was difficult sleeping at Pat's home when several times a week at about 3:00am, a police car would invariably flash its searchlight on Pat's bedroom window and she would have to get up, put on a robe, go over to the corner of the bedroom where she had a three-foot stack of magazines, bring them out to the police officers, and personally autograph them. Pat was deathly afraid of being raped or killed because several months prior, a strange man had unexpectedly approached her from behind the shrubs of her bungalow when she returned home late one evening, so she asked the police and sheriff to patrol her area from time to time. I was totally shocked within a few weeks to discover that this

flawless beauty was secretly taking drugs...

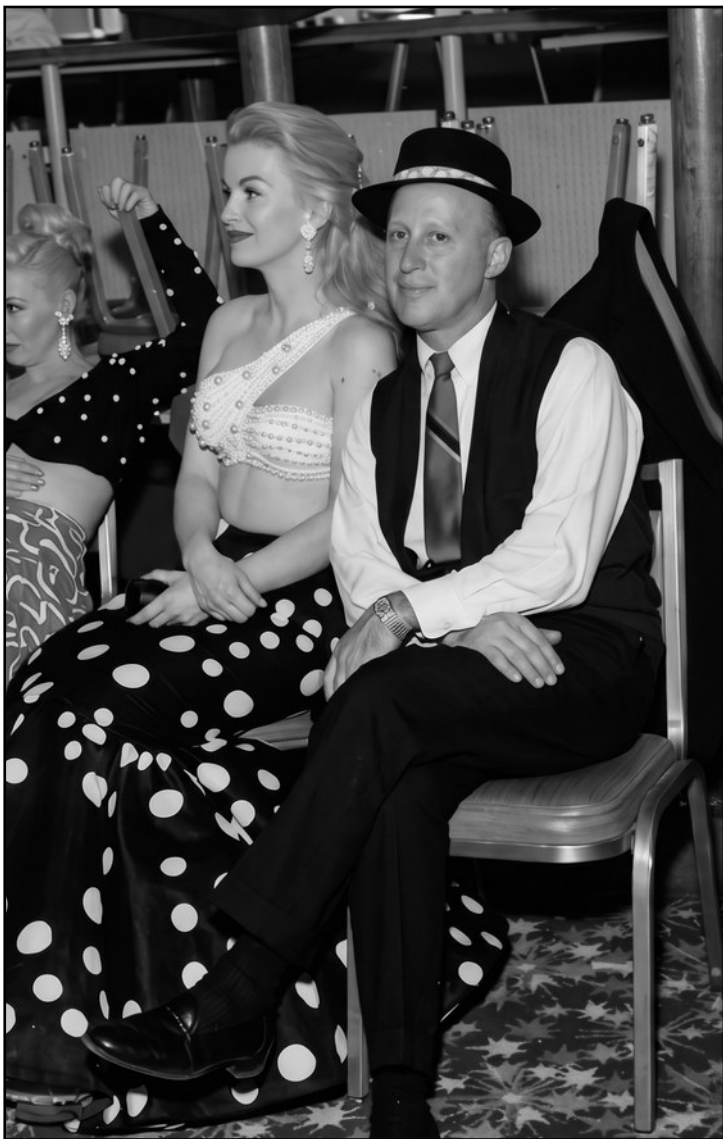
Pat had befriended a spindly, limping, craggy-faced middle-aged Hollywood hustler known as Freddie "The Weasel" who would run errands for Pat and do just about anything that she asked. Pat reciprocated by occasionally playing checkers with Freddie and letting him watch television at her home. After I left, she hired a young, personable California black-belt martial artist who worked at a local lumber company by the name of Ron to live in an extra bedroom in exchange for nightly protection. Shortly after this, I had an afternoon appointment with a motion picture producer at his office in the building across the street from The Body Shop on Sunset Boulevard and was on my way there when I noticed Freddie "The Weasel" hobbling toward me in the distance. I always felt rather sorry for Freddie which is why I went out of my way to be congenial with him. "Hi Freddie," I yelled. "How are you?" As soon as Freddie noticed me, he immediately ran away from me nearly getting killed in the process by an oncoming car screeching to avoid hitting him. "Freddie, what's the matter?" I shouted. "I just want to say hello to you. Come here. I want to

talk with you."

Freddie 'The Weasel' left so fast that I feared he would have a heart attack because of his age, physical, and anemic condition. Several weeks later, the incident became rendered after I happened to meet Ron. It seems that one evening while Ron was asleep in his room, Pat at around 2:30am was watching television and playing checkers with Freddie when he informed Pat that he could not take their relationship any longer and that he was hopelessly in love with her. He continued to say that he wanted to have sex with her. At first, Pat thought it was a joke until Freddie pulled out a revolver and threatened her.

Pat called for Ron, but before Ron could get out of bed, Freddie went into his room and pointed the revolver at him saying "Don't get out of bed Ron until after I leave. I don't think it'd be a good idea." Ron told me that he just said quietly to himself "Oh shit" and pulled the sheet up over his face until Freddie closed the door. "Freddie, please put the gun down," Pat said. "I am not going to have sex with you and that's final. I don't care if you kill me. I'm still not going to have sex with you." After about thirty minutes

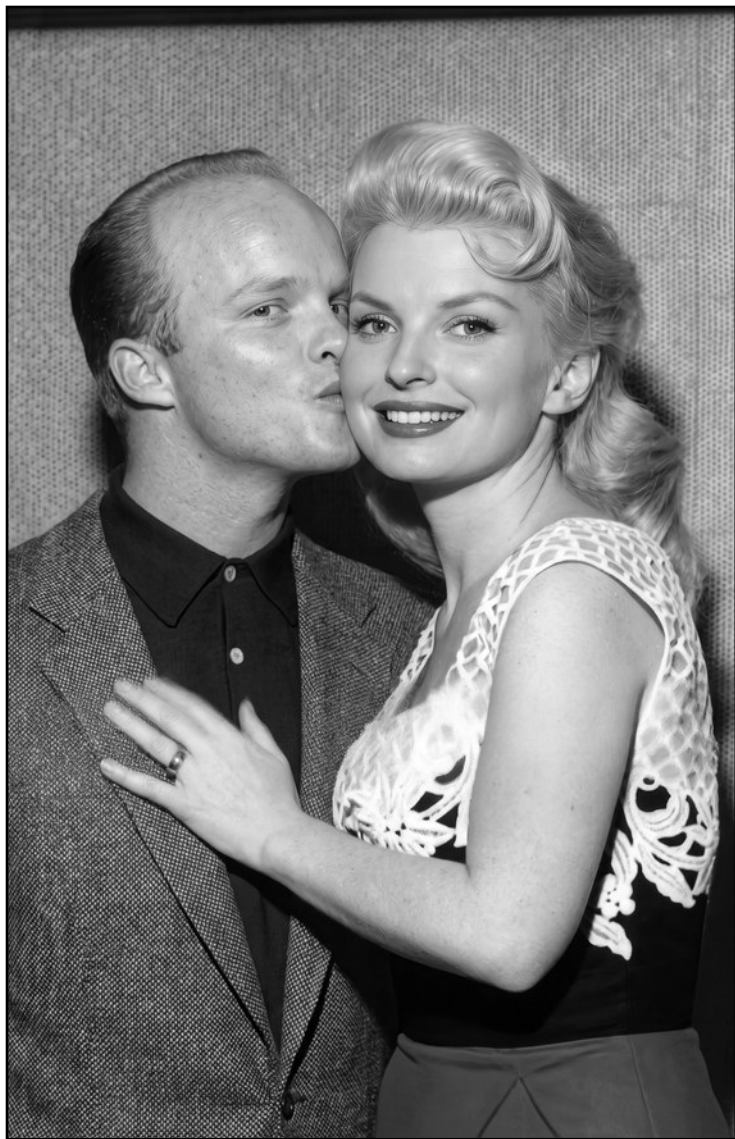
more, Freddie left. Pat did not call the police, but she told Freddie the next day that if he ever contacted her again, she would hire me to have a contract put out of his life. She fabricated a tale that I wasn't only a composer, but a high-ranking member of the mafia.



Pat Sheehan and Nat Brandwynne at The Tropicana Hotel - 1957



Pat Sheehan and Dennis Crosby at The Tropicana Hotel - January 25, 1958



Pat Sheehan and Dennis Crosby at The Tropicana Hotel - May 5, 1958

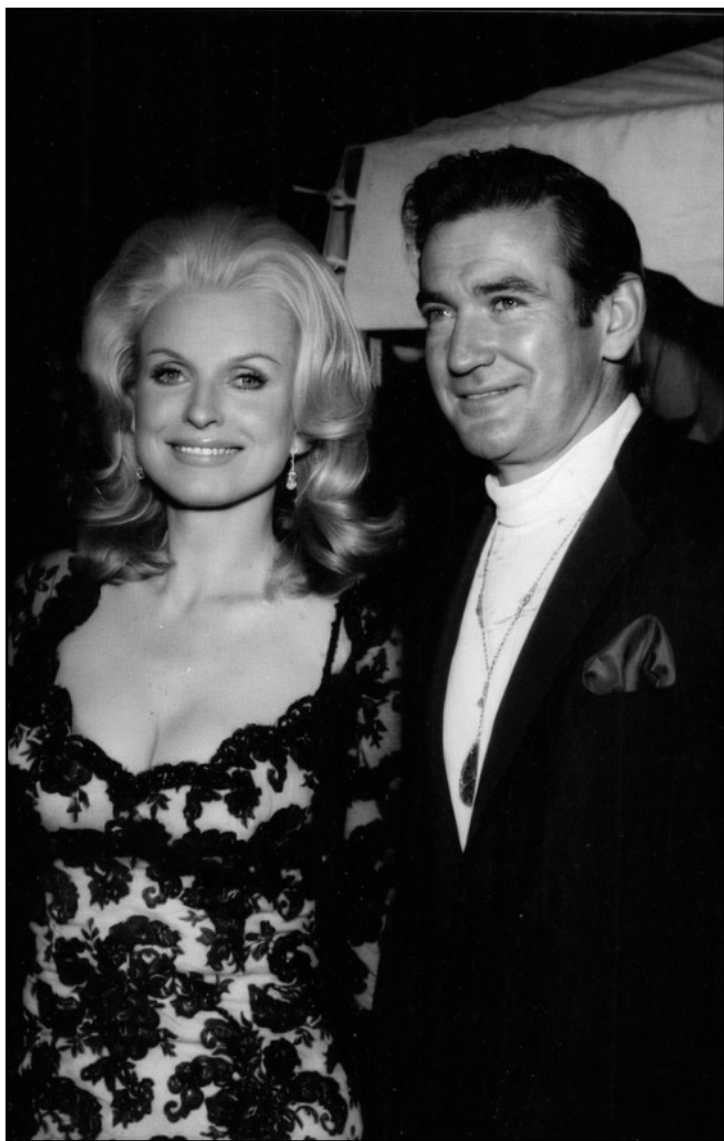
Courtesy of the University of Southern California



Pat Sheehan and Dennis Crosby - May 15, 1958



Pat Sheehan and Jack Haley Jr. at The Red Snapper - January 9, 1959



Pat Sheehan and Rod Taylor at the Carthay Circle Theater -
November 14, 1968

LATER YEARS

I never got the opportunity to meet Pat because she distanced herself from her brother [and my grandfather] before I was born. Pat had neglected caring for her ailing mother which left the burden on her brother. Gladys died on January 5, 1980 and a distraught Pat felt guilty and didn't give her brother her new address. They never spoke again and Pat continued with her life. She hadn't dated as much but did have a fling with Gene Simmons [of Kiss] and focused on her sons.

Dennis was working at London's Lair -he was hungover on his first day there- and writing for *Lobotomy: The Brainless Magazine*. He was somewhat independent but it didn't stop him from stealing Pat's possessions and selling them to fuel his addiction to heroin. Gregory was working with Desi Arnaz Jr, writing scripts. Patrick was perhaps the most levelheaded, doing behind-the-scenes work on *The*

Marshall Chronicles and *Jake and the Fatman* where colleagues would tell him that he resembled Bing Crosby. They didn't know that he was Bing's grandson and he never told them. Patrick had a boyfriend named Sheldon Hobbs who helped support him.

Pat became reliant on others to help her, staying with friends like Sandra Giles -where she would sleep on the floor- and Gloria Haley. Pat tried getting work but she would get fired because of difficulties with technology like computers. It's a good thing that she met Thomas Holbrook, a man who would be her last boyfriend. I think that Thomas regretting speaking with me about the love of his life because he learned a lot about her that was unflattering to say the least.

Thomas Holbrook was a restaurateur who met Pat at Gloria Haley's house. He was a decade or so younger than her -- unbeknownst to him. They began dating and she lived with him for a few years at his apartment in Monterey, California. He was a realtor there while Pat worked various jobs, often crying to Thomas that she had trouble with the computers. He recalls that she became dependent on alcohol and would beg him for vodka when she couldn't get to the supermarket.

It wasn't Pat's connections to the entertainment industry that attracted Thomas, but it was certainly a perk. She introduced him to Dean Martin at Hamburger Hamlet and Frank Sinatra at the John Wayne Film Festival. Thomas and Frank began collaborating on starting a film festival in Russia with Pat using her connections to get several 1950s-era celebrities onboard. Coca-Cola and other investors were involved in the project until it collapsed after the Berlin Wall did.

Gregory had met a woman named Marceline 'Spice' Williams in 1987 while auditioning women for a television series he was trying to put together titled *Electra*. There wasn't a lot of interest in the project though and it was abandoned. He and Spice began dating and planned their wedding for August 25, 1989. Pat wasn't happy about it because she wanted her son to find a woman who was more womanly. Thomas told me that "not to say that Spice wasn't beautiful in her own way, but she just wasn't Pat's kind of girl".

Spice was a bodybuilder who did stunts and a bit of acting in the movies and on television. She found a niche as a somewhat attractive woman who could act and do stunts and had a great career because of it, appearing on television series like *Mama's Family* and

Diff'rent Strokes before she met Gregory. They were wed at the Self-Realization Fellowship Lake Shrine, which Pat attended with her sons. They'd have a son named Luke who was born on February 1, 1995. Even though Pat didn't approve of their marriage, she was happy to have a grandchild.

The Crosby Clan got the news that Pat's ex-husband Dennis Crosby committed suicide on May 4, 1991 in Novato, California. He had burned through his inheritance and worked at Denny's Restaurant as a cook to pay his bills. It was reported that he went to a friend's house, got heavily intoxicated, and shot himself with a shotgun. Frank Sinatra was kind enough to pay for his funeral. Dennis' sons from his marriage with Pat were angry that they didn't inherit anything and sued Bing Crosby's estate. Bing's widow Kathryn gave them \$10,000 as a settlement.

Pat's life became increasingly more difficult. She and Thomas Holbrook parted ways and she filed for bankruptcy, living in a one-bedroom apartment and working part-time at Gucci in what was a contrast to her glamorous life as a starlet. She never remarried but wasn't opposed to the idea, saying in *The Playmate Book: Five Decades of Centerfolds* that "I still look good, and I'm sure I will [marry] someday." She feared

aging more than anything, and wore gloves in public because her hands aged prematurely. She credited her lack of aging in her face on Oil of Olay, saying "it's only \$7 and works better than anything else out there".

It turns out that aging was the least of her worries as she collapsed while walking at Beverly Park. Joggers found her and got her to a hospital where doctors discovered that she suffered a stroke. She recovered after some rehabilitation but had difficulties swallowing food and became a recluse afterwards with friends like Sandra Giles and Barbara Frederick not having heard from her afterwards. It got Pat thinking about her mortality, so she started writing her memoirs about her days in Hollywood, penning several drafts with her sons before abandoning the idea thinking that nobody would be interested in reading it.

She had additional health woes in the 2000s when she was diagnosed with, arthritis, congestive heart failure, and both breast and uterine cancer, which doctors felt was due to years of cocaine that she used to lose weight. Gregory and his wife would give Pat holistic-based medicines which she either threw away or poured down the sink. Gloria Haley rented Pat an apartment on La Cienega Boulevard so she could fight these illnesses without worry. It was certainly better than

the nursing facility that Gregory and his wife wanted to admit her too. Gloria was certainly Pat's closest friend and confidante.

Doctors used aggressive treatments and against the odds cured her, but the effects of the chemotherapy strained her heart and she was placed on a ventilator at Cedars-Sinai Medical Center. Her sons were in poor health too. Dennis Crosby Jr overdosed on heroin and died on January 15, 2010 after being in a coma for several days. Patrick Crosby was ill too with hepatitis, and he died on September 19, 2011. He had stopped taking his medication at the urging of his sister-in-law in lieu of holistic alternatives that did more harm than good.

Patricia Ann Sheehan succumbed to her ailments on January 14, 2006 in Beverly Hills, California at the age of 74. It was years before anyone chose to memorialize her legacy as one of the most glamorous starlets in Hollywood. She was posthumously inducted into the Galileo Hall of Merit and if everything goes accordingly will be inducted onto Hollywood's Walk of Fame in their 'television' category. Pat's legacy includes being Playboy's Playmate of the Month and of course the daughter-in-law of Bing Crosby, but she was a lot more

than that. Patricia Ann Sheehan was a selfless and kind person, a loyal friend, and a loving mother.

(S) - Special
(I) - Interview

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Texaco Star Theater
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- June 1958

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February 19, 1958 - June 10, 1958

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Miss Pan American Airways (Pan American Airways) - March 1950

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Miss Downtown Los Angeles (Chamber of Commerce) - June 1953

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1957

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Playmate of the Month (Playboy) - October 1958

Hall of Merit (Galileo Alumni Association) - April 26, 2019

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AUTHOR

Samuel Claesson was born in San Francisco, California and discovered his love of 1950s-era Hollywood as a teenager. *The Adventures of Hajji Baba* (1954), *Son of Sinbad* (1955), and *Flower Drum Song* (1960) were some of the movies of that era he loved and watched continuously. It wasn't until earning a Bachelor of Arts at the University of California, Davis and a Master of Arts at Drake University that he decided to pursue it in the form of writing. He wrote for magazines like *Classic Images*, *Western Clippings*, and *FilmFan* where he interviewed stars like Yvonne Lime, Beverly Adams, Vikki Dougan, Carole Wells, Mimi Gibson, and John Goddard.

Top Models and *Terry* were his earlier books published with the latter being a commemoration of his mother who died on January 7, 2023. *Pat: A Biography of Hollywood's Blonde Starlet* is his most

critically-acclaimed work and has been put in the Library of Congress. Samuel Claesson loves traveling, sightseeing, video games, and of course dining with 1950s-era celebrities like Barbara Luna, Ruta Lee, and Myrna Hansen. He gives the utmost gratitude to friends, mentors, and of course Jehovah for his achievements and hopes for more years of success.









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Pleasanton, California

It's no surprise that filmgoers are unfamiliar with Pat Sheehan, a gorgeous yet inconspicuous blonde who despite being in several movies rarely uttered a word onscreen. She was modest, admitting that she had no talent but got by on her appearance, personality, and intelligence. Marilyn Monroe, Rita Hayworth, and Jane Mansfield were some of the noteworthy stars that critics compared her to and although she never became a 'star' to audiences, she was a star to the stars as anyone who was anyone knew Pat.

Pat Sheehan first gained notoriety in 1950 when she was crowned Miss San Francisco and a year later flew to Hollywood where she appeared in movies like *The Adventures of Hajji Baba* (1954) and *Daddy Long Legs* (1955). It wasn't until 1956 that she became television's first contract player by getting a seven-year contract with NBC that included appearances on *The Comedy Hour*, *Matinee Theater*, and *Blondie*. She also posed in magazines like *Tempo*, *Eye*, and *Playboy*, which crowned her *Playmate of the Month* in October 1958.



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